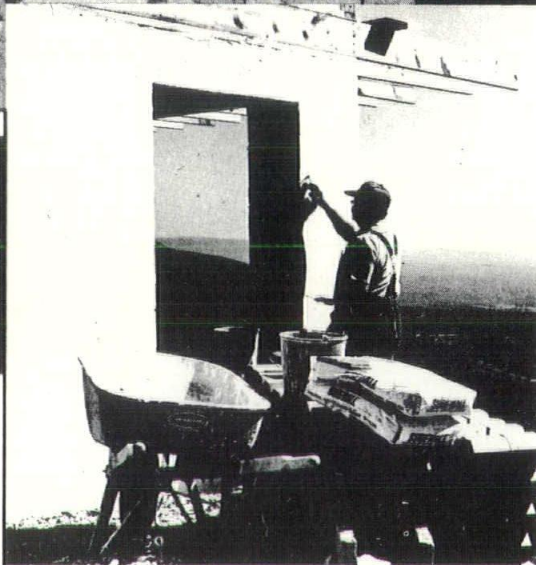
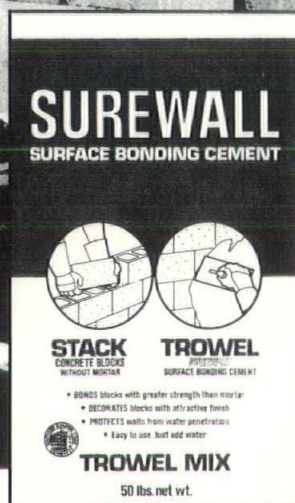
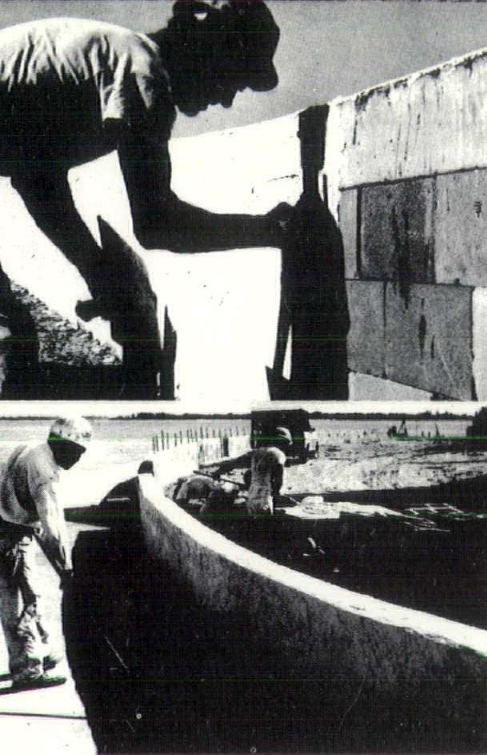
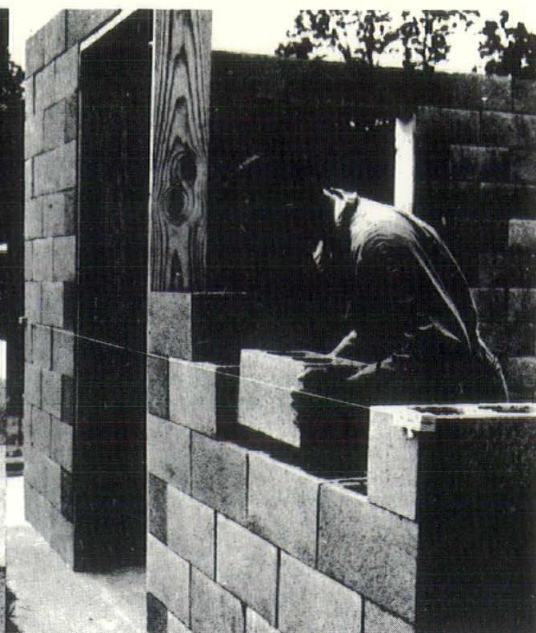
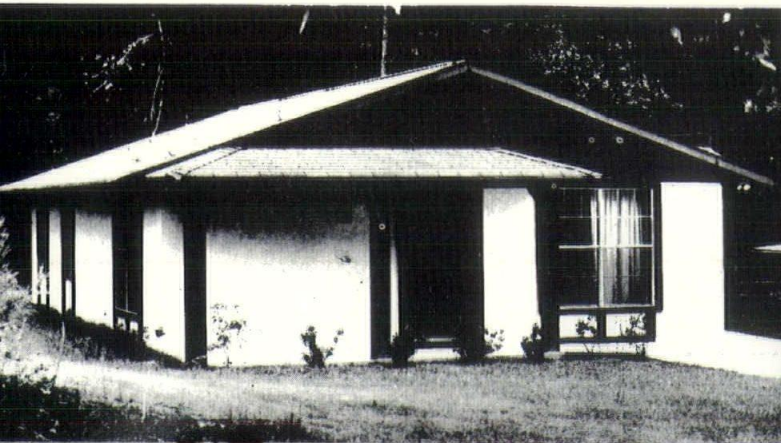


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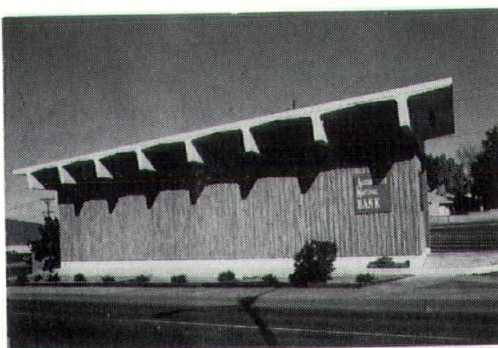
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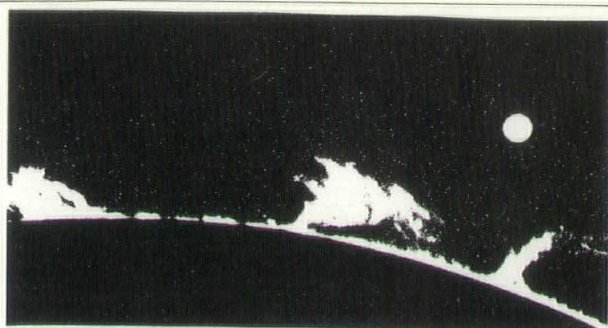
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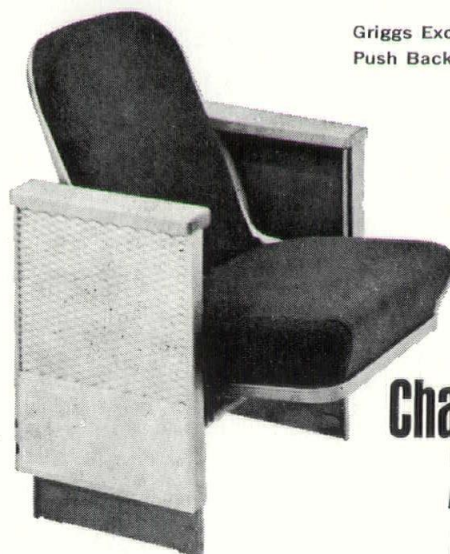
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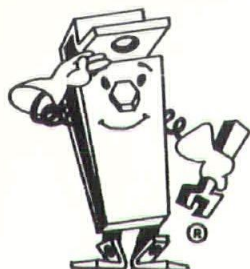


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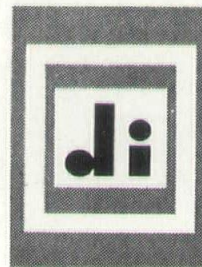
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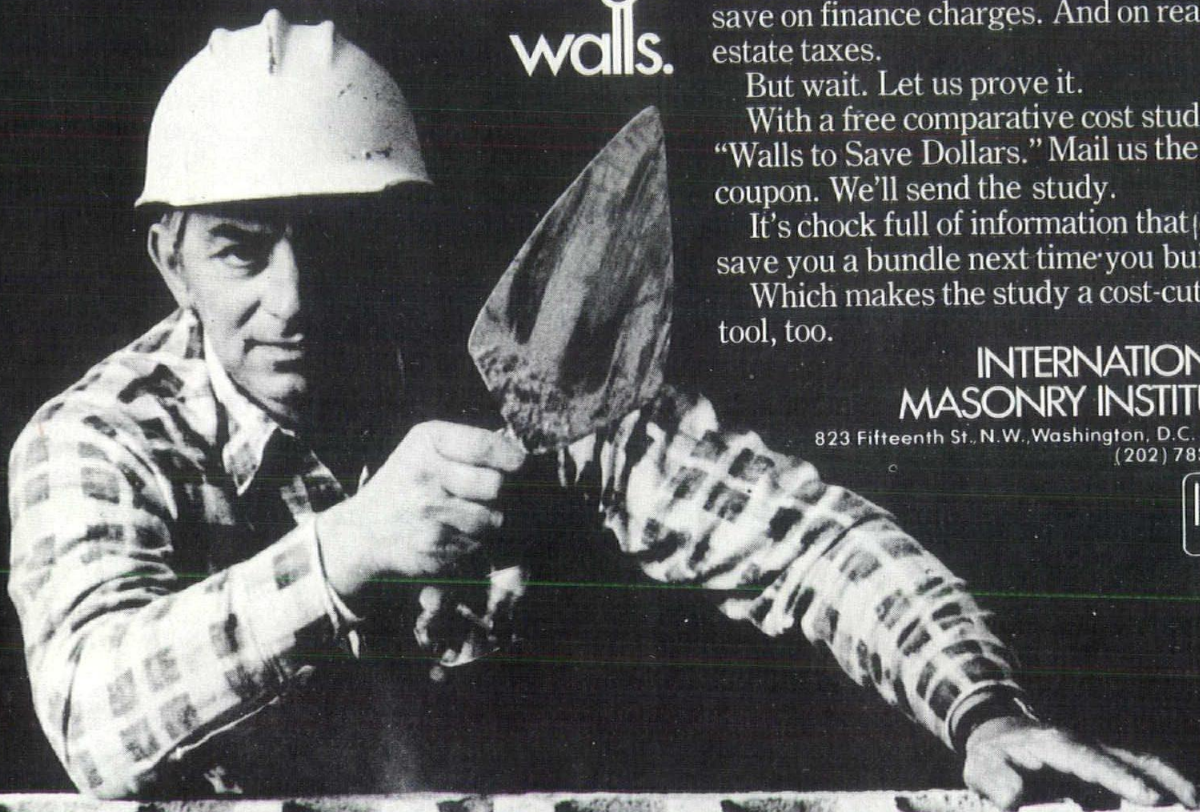
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THE INTERNATIONAL STYLE IN NEW MEXICO ADDITIONAL INFORMATION



The author of "Early Modern Architecture in New Mexico," printed in the last issue of *NMA*, was unable to determine the architects of some of the houses discussed. Since the magazine has been published additional information has come to light—thanks to some searching and telephoning by Mildred Brittle.

The house at Coal and Hermosa S.E. was designed by William Burke, AIA, in 1937 for Walter C. Raabe.

Tom Benton did indeed design and build five houses on Ridgecrest Drive S.E., including the three pictured on pages 14 and 15, Sept./Oct. *NMA*. (Note: figures 2 and 4 on pages 14 and 15 of that Sept./Oct. issue are all on *Ridgecrest Drive South East*.) Mr. Benton was also an architect; he was

registered in 1933 and held registration number 34.

The house, left, and pictured on page 8 of the Sept./Oct. issue is at 312 Laguna SW. It was built by Albuquerque Contractor Charles Lembke for his own home; he sold it sometime later. Mr. Lembke says that he picked the design from an architectural magazine, but changed it greatly before construction; the original had been designed by an Amarillo architect for an Amarillo, Texas client.

1974 OFFICERS FOR NEW MEXICO AIA

During the past few weeks the various New Mexico components of the American Institute of Architects have held elections for their 1974 officers.

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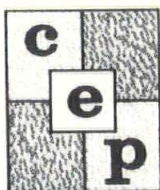
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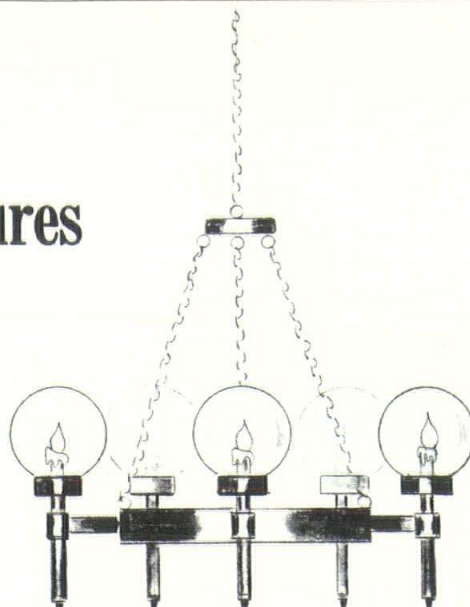
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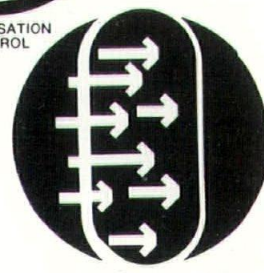
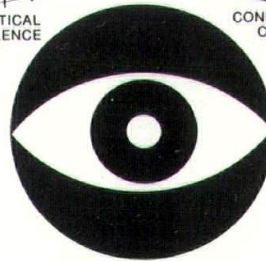
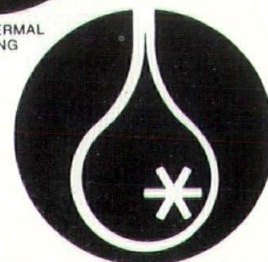
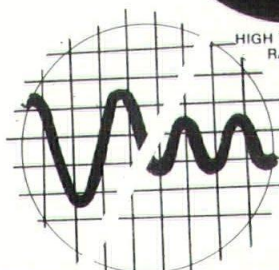


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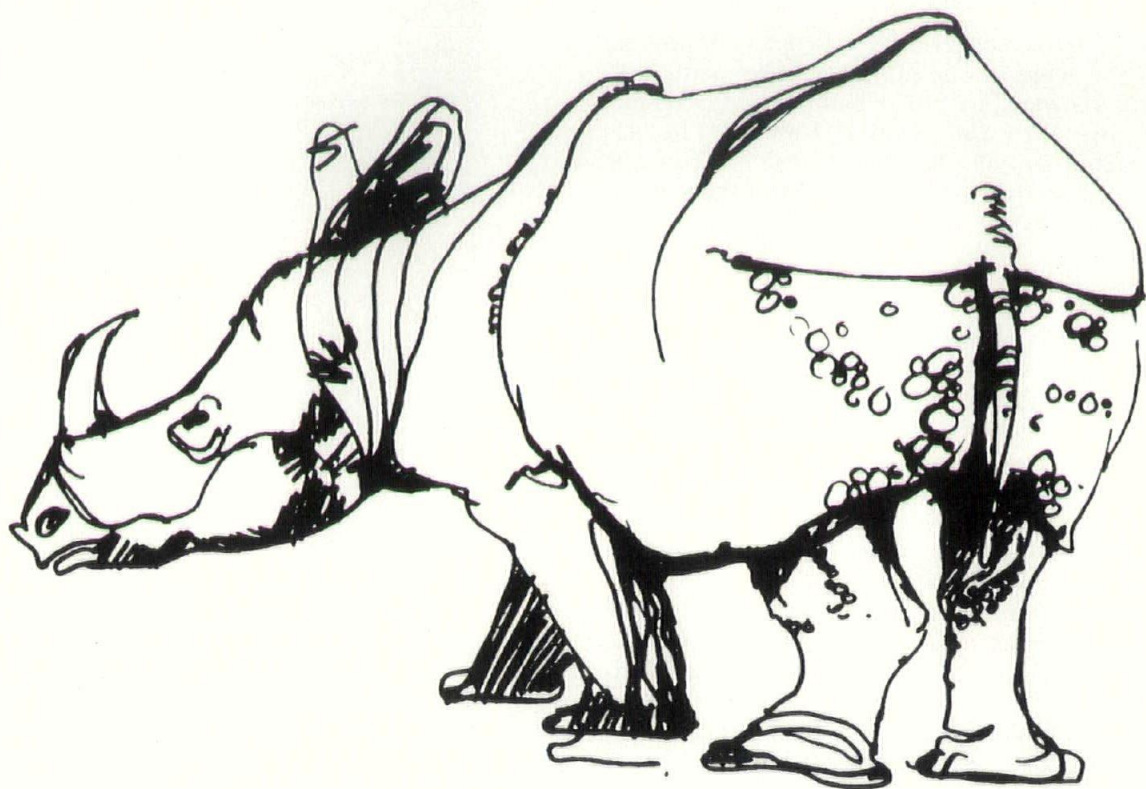
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The Rio Grande Zoological Park

a continual transition

by Channell Graham, AIA



How do you judge a zoo? By the total number of animals in the collection or the total number of species represented? Or is a zoo judged by its environmental and architectural quality? The answer is, of course, dependent upon your point of view. In any scale or evaluation the Rio Grande Zoological Park receives moderate to good marks for its existing complex and high to superior in its potential. From the standpoint of completeness of the animal collection, the zoo gets a good rating, due to the outstanding species of hoofstock. The sable and roan antelopes are outstanding collections in terms of American zoos, and the Elburz Red Sheep is unique in the zoos of the world. Further, the zoo rates very high in the estimation of the citizens of Albuquerque and throughout New Mexico.

Dr. Bruce Stringer, Director of the Rio Grande Zoo feels that the zoo is in a continual state of transition and places a great emphasis on a creative breeding program to enlarge and enhance the number of species shown at the zoo. "Within two years the zoo will be a major source for such exotic species as the *kudu* and the *gemsbok*. Sales and trades of animals will become a major factor in our development."



👉 A BARN RAISIN' 👈

The tragic fire which resulted in the loss of a part of the children's zoo area, including its red barn, on July 31 has resulted in a strong positive reaction throughout New Mexico's construction industry. With a massive donation of services, labor and materials a ground breaking ceremony for a new barn occurred on October 28.

The real excitement of this project, however, has been in the sense of community involvement. The *Albuquerque Journal* has led a campaign for reconstruction of the barn and related facilities. The Albuquerque Chapter of the American Institute of Architects along with a host of other professional organizations, volunteered services for its design and construction.

The original barn had been constructed in 1961 from city funds and a \$3000 contribution by the Junior League of Albuquerque. It housed small and sick animals and provided shelter for the zoo's turtles and tortoises. The fire killed about 27 small animals, including birds, squirrels and monkeys.

The new barn will house seven open stall exhibits for touch contact with the animals and five glass enclosed exhibit cages for more exotic species. A keepers area will allow for food preparation and storage. A circular stair brings the public to an upper floor containing a meeting room and office space. The overall size of the building is 40' x 60' and the construction is primarily of heavy timber and exposed wood.

Preliminary design was through Pacheco and Graham, Architects, and Jerry Torr Associates prepared the working drawings.

Monies and donations have arrived from civic groups, school children, piggy banks. This effort has brought a realization of the true value of our Rio Grande Zoo.

Professional organizations offering volunteer services include:

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Associated General Contractors

New Mexico Consulting Engineers Council

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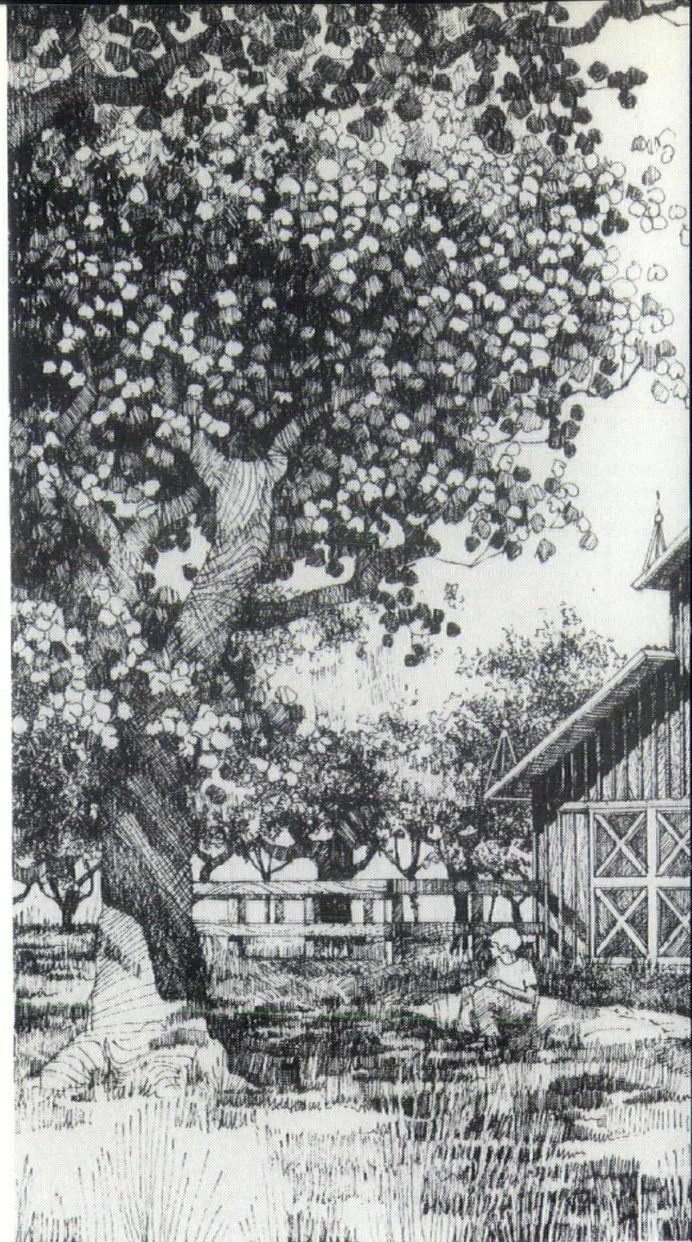
*Albuquerque Chapter of the Painting and
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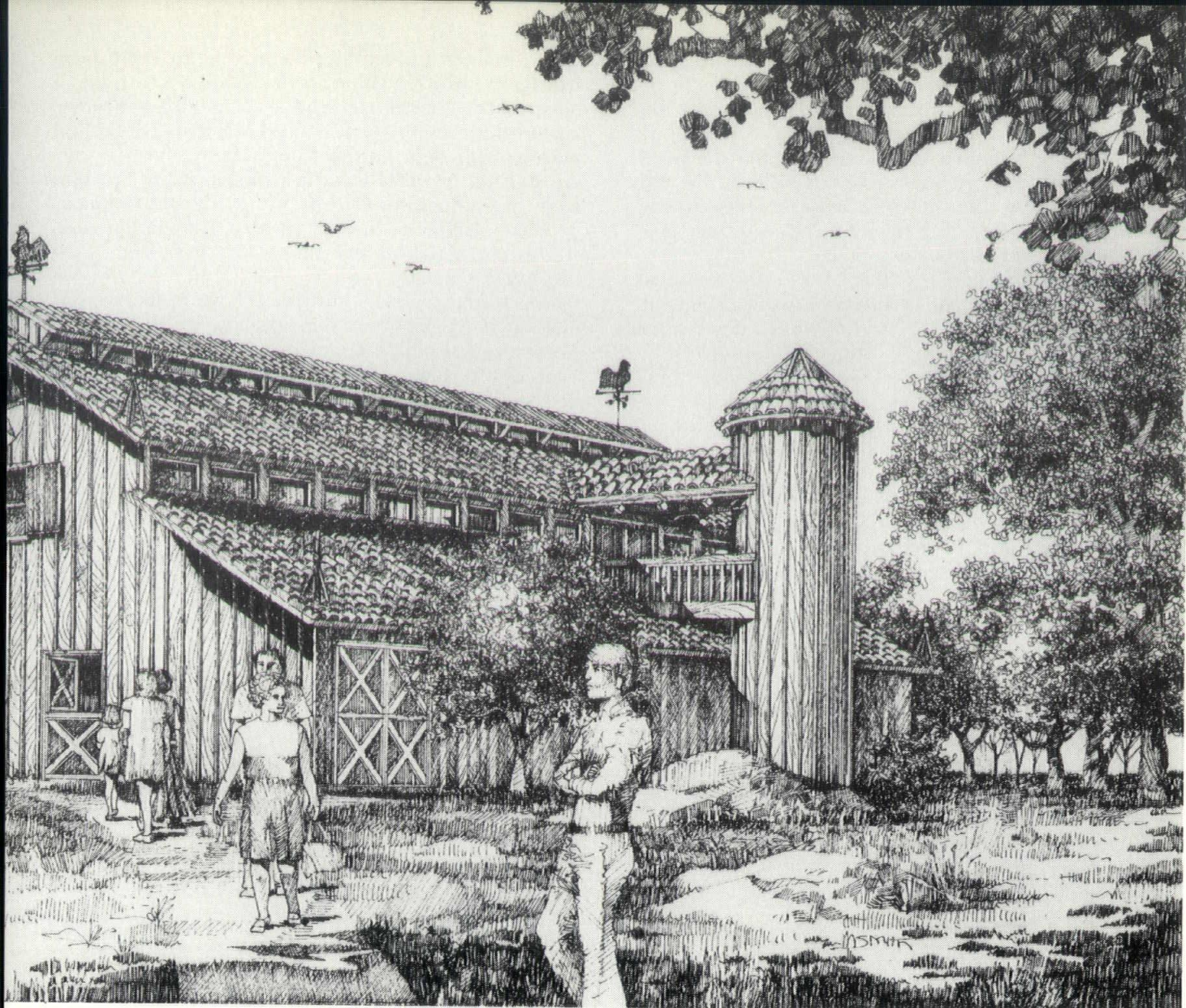
New Mexico Building and Construction

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The response from individual contractors and material suppliers has been excellent, with donations too numerous to mention here. However, additional donations or cash contributions are needed.





Judging the zoo in terms of recreation, it is a fun place to visit. The environment is detached and different. The zoo, sitting inside the Rio Grande Bosque, provides a welcome contrast to the high desert ecology for the cross country visitor—and the animals communicate! The recreation needs here are for more projects dealing with human well-being, such as more landscaped areas (and personnel to maintain them) less chain link fences and better graphics (these are on the way, thanks to the Tri-Delta Sorority at UNM).

The visitor to the zoo must find a natural and communicative environment when he views the exhibits. Architectural surprise is important here as well, and the zoo provides this element in some features, such as the inside of the great ape house and the tiger moat.

Another function of the zoo is education. The Rio Grande Zoo has been fulfilling an educational mission, but the true judgment of this effort must

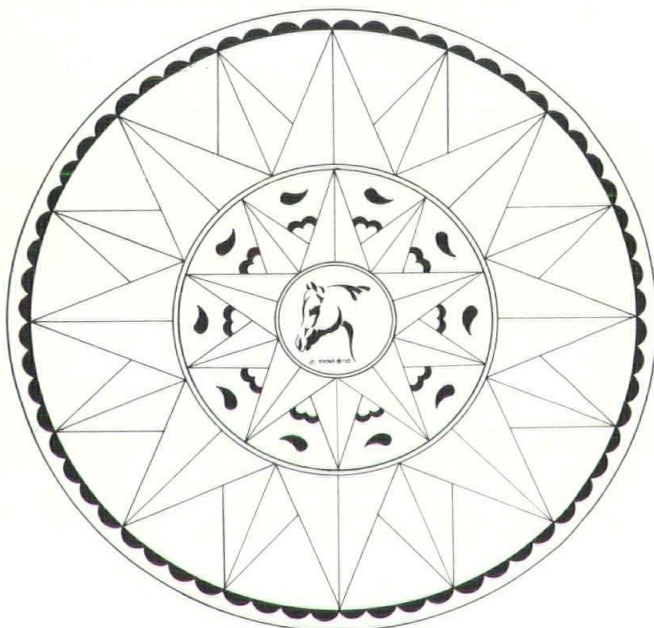
be made in terms of its future potential. A zoo is a place of knowledge, both in terms of the preservation of exotic creatures from far away lands and the opportunity to learn from simple animal behaviour and life styles. The zoo architect cannot help but be impressed by working with animal "clients" whose disciplines of sleeping, security, food and breeding are so different than his own *homo sapien* ways.

The zoo can also function as a research facility. The construction of a proposed hospital and veterinary clinic at the zoo will greatly enhance this potential. Also possible here is future cooperation between such laboratories as Los Alamos and Lovelace Clinic.

One of the principal judgments of a zoo is its contribution toward conservation. Through an agreement with the New Mexico State Game and Fish Department, the Rio Grande Zoo has pioneered in the reestablishment of endangered species into habitats matching their native environments. The zoo

is also a repository and breeding area for many such exotic creatures as the orangutan and the polar bear. Sometime in the near future animals may only be found in zoos and animal parks. The act of conservation is directly linked to architecture and the need for animal oriented facilities. For example, in the old bear cages at the Rio Grande Zoo the mother grizzly would kill her newborn each year, due to the lack of privacy in the inadequate pens.

A functioning and exciting zoo is the common goal. A zoo that provides for beauty, environment, entertainment, research, education and conservation is possible in Albuquerque. Immediate projects include an aviary, a gibbon flight cage (substituted for a monkey island) and a white rhinoceros enclosure. The future is full of projects and dreams including an outside moat for the gorillas and the orangutans, the completion of the feline exhibits, some water oriented exhibits, the elimination of the chain link through moat enclosures, and the expansion and enrichment of the hoofed animals areas. The zoo will grow with involvement in its programs and its community service to be a good place to be—both from the human and animal points of view. C. G.



A Hex Sign For The New Barn

Craig Bogord

Hex signs are an American folk art with its origins in the Pennsylvania Dutch country in southeastern Pennsylvania. The early immigrants to this area came mostly from Germany rather than the Netherlands; it is thought that "Dutch" is a corruption of "Deutsch". Fleeing from religious persecution as had the earlier Pilgrims, they sought a land where they could worship as they pleased. Today this area of Pennsylvania is a prosperous, rolling farming area, culturally enriched by the descendants of the members of all the sects who settled there.

"Hex" does not refer to an evil spell. Instead,

these brightly painted signs are used to keep away bad luck, and to encourage good luck and a number of specific positive elements. The stylized flowers, birds, stars, rosettes are not intended to be faithful portrayals of their earthly counterparts. Rather, they are stylized visualizations of symbols; many are Biblical derivations produced by a deeply religious people — including the flowers that grow in Paradise.

At the center of this sign is the Barn Sign, used to protect the barn from lightning and fire, and the livestock from harm or disease. The surrounding star motif is the Lucky Star sign, designed to bring good fortune to the building and its inhabitants. The outer band is the Rain, Sun, and Fertility sign. The rain and sun bring crop abundance, and fertility for life. The outer border of scallops encourages smooth sailing throughout life. The entire hex sign is an original, now being executed for the zoo barn at Silver Hill Arabians, Tijeras, New Mexico.

These colorful signs are most obvious in their use as barn decorations, and many may be seen on the unique forebay barns found in southeastern Pennsylvania. Traditionally they also decorate family bibles, birth and marriage certificates, illuminated manuscripts, linens, iron stove plates, trivets, tinware, pottery, tombstones, and wooden chests. And of course in this day of commercialization, they are seen on every imaginable sort of tourist item. The power of the hex sign has not diminished, however. Professional hex sign painters in the area are flourishing, and their customers report that the signs are still being used with great success. C. B.



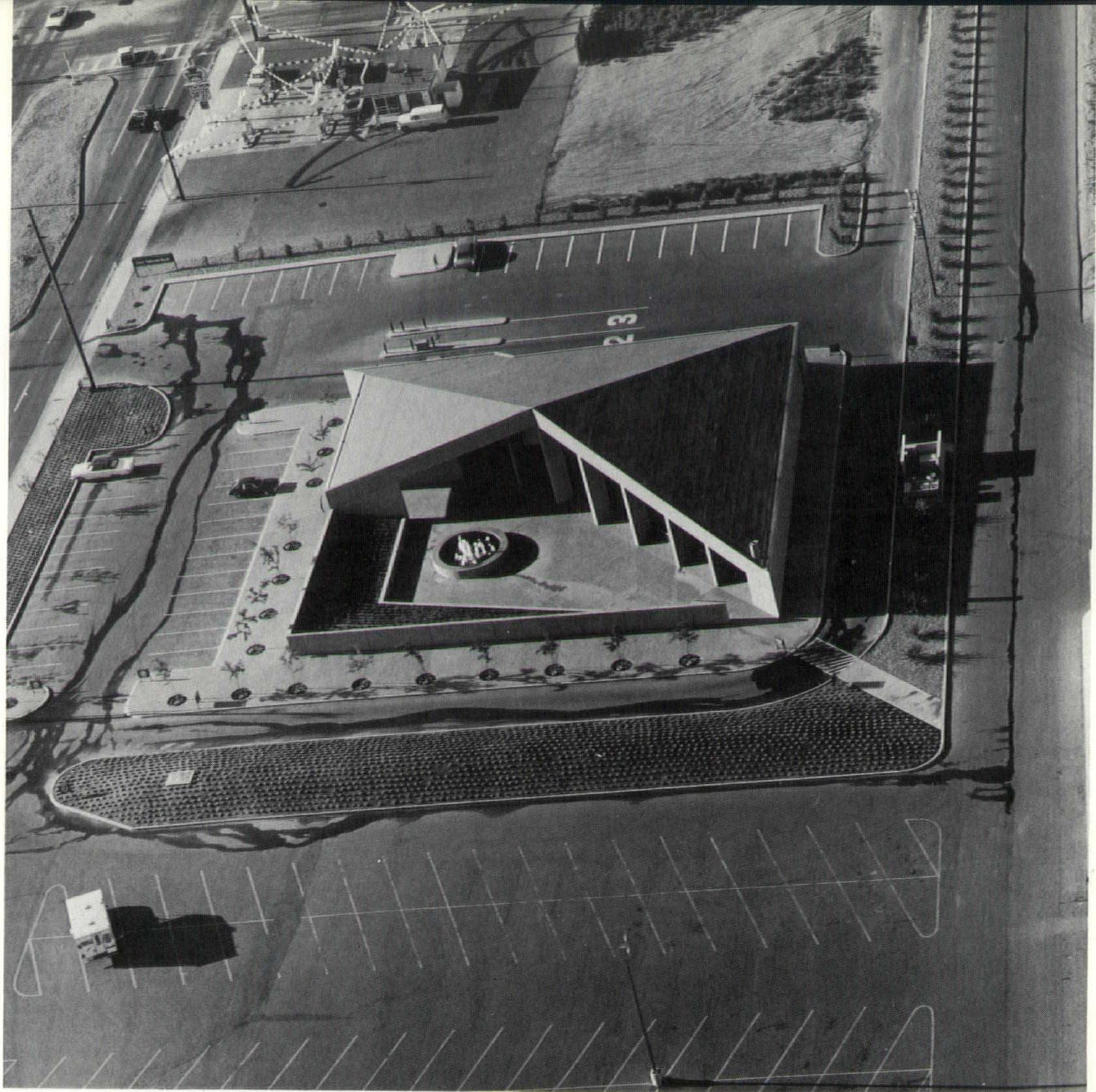
The need for further donations or cash contributions still exists. The construction program is now underway and any contribution above \$5.00 will entitle the donor to a membership in the Zoological Society.

The New Mexico Zoological Society
c/o Rio Grande Zoo—903 10 Street SW
Albuquerque, New Mexico 87102

Drawings:

Animal sketches by Kent Blair

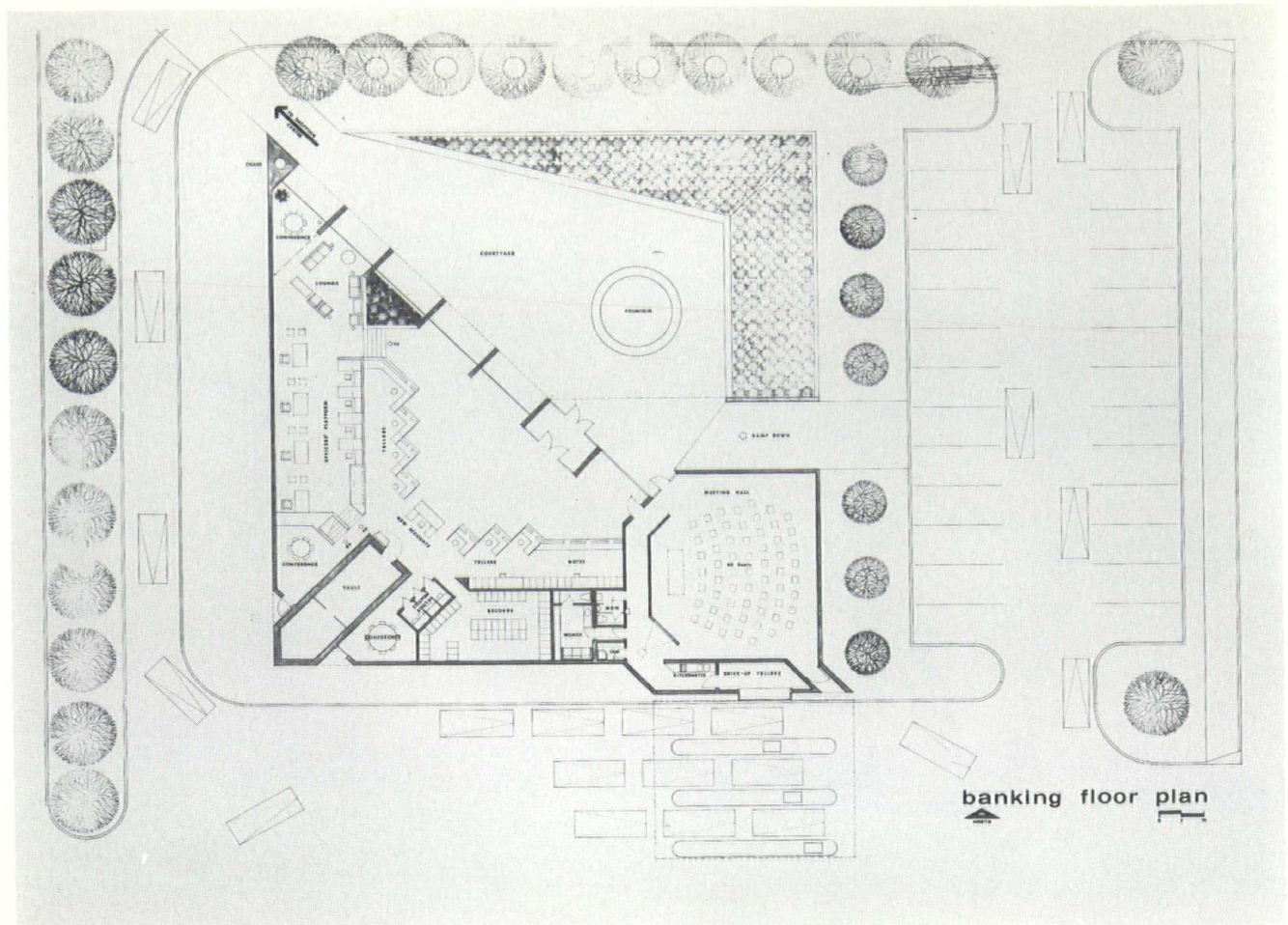
Rendering on page 13 by Mike Smith



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banking floor plan

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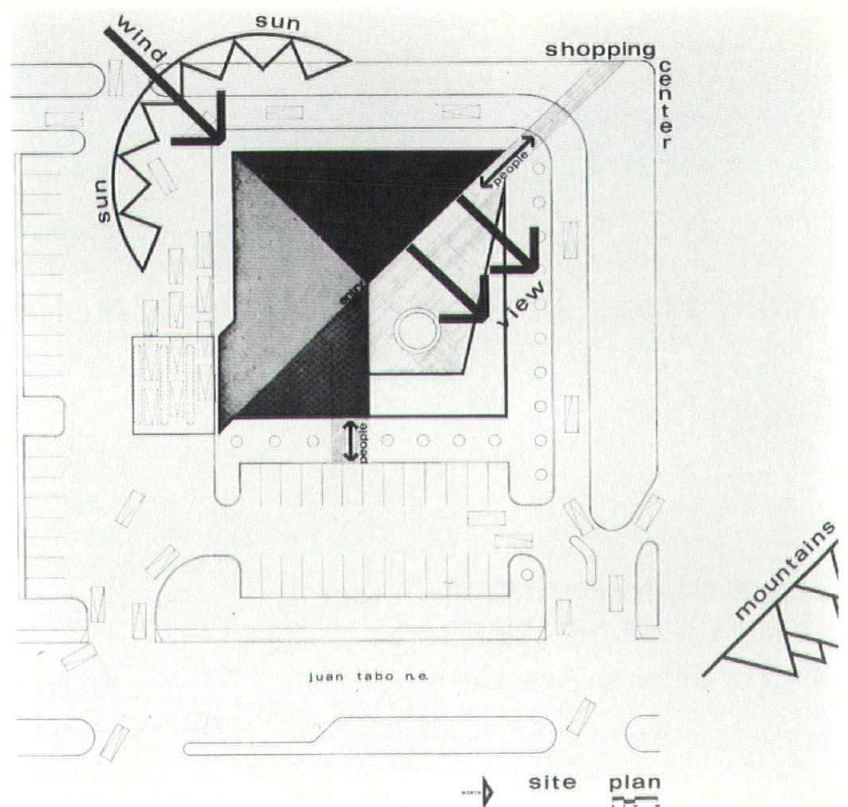
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Program:

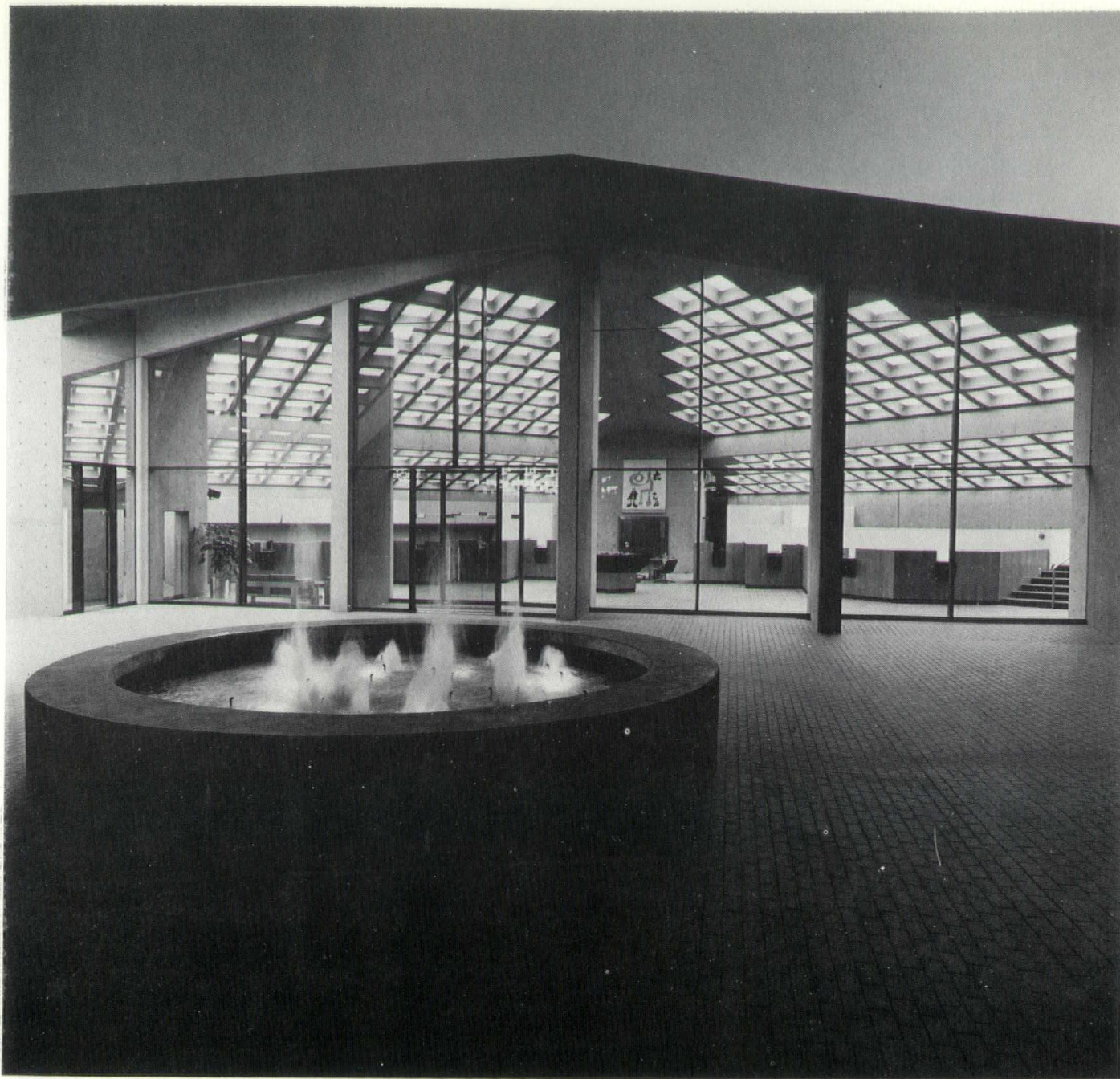
Emphasize the consultative side of banking through the building. Relate to pedestrian customers from the shopping center next door. Respond to regional climatic impacts and views. Make an oasis in the "strip" environment.

Design Solution:

A walled entry court wraps around the mountain view-oriented glass facade. A diagonal pedestrian shortcut to the shopping center passes through the court. The other sides of the bank are closed and the pyramidal roof acts as a prow into



site plan



duststorms from the southwest, protecting the entry court. The south and west elevations are blank in response to solar impacts. The high side of the building shades the courtyard and a fountain adds coolness and masks street noises.

Inside, the consultative functions (financial planning, loans) are raised for separation and views to the mountains. The tellers below are oriented toward the view with the vault as a central symbol. From within, the bermed courtyard wall height

cuts off views of the suburban foreground and acts as a visual base for the mountain view. Outside, the same wall separates the pedestrian court from the vehicular pattern. A multi-use meeting hall adjoins the banking area. Tapestries are used as color events on the essentially blank interior walls.

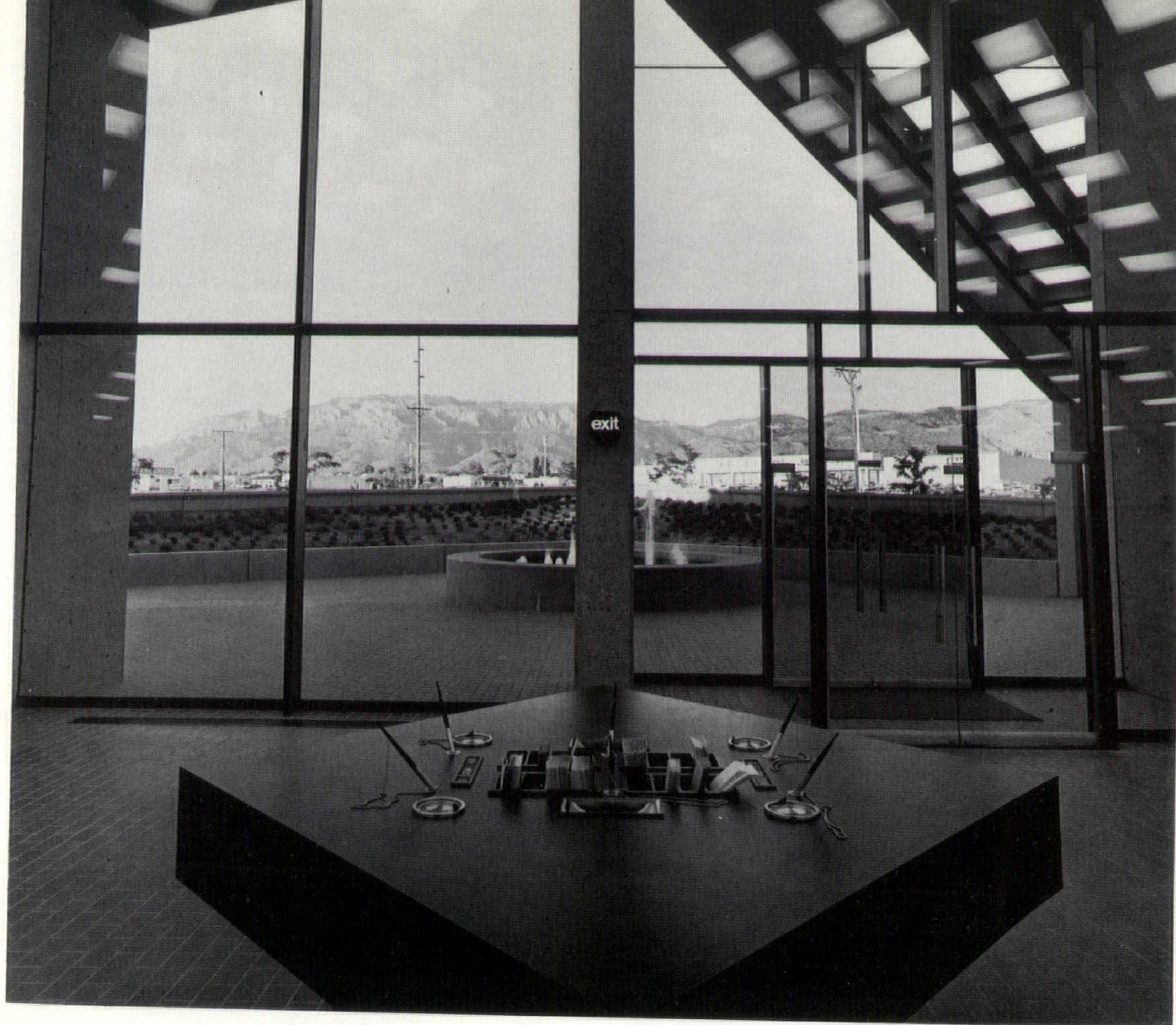
Construction:

Sandblasted cast in place concrete walls. Post-tensioned concrete waffle slab roof structure.

Quarry tile courtyard and roof finish. Architectural metal-black anodized aluminum. Bank equipment metal—stainless steel. Oak veneer casework with black laminate tops.



PHOTOGRAPHS BY
JOSHUA FREIWALD



An Award of Merit was presented the architect of the Sandia Plaza Branch of the First National Bank at the Western Mountain Region, AIA, Conference held recently in Estes Park, Colorado. The jury commented as follows:

The unusual form of this branch bank building makes a strong statement in the shopping center where it is located. The building is of concrete, of excellent quality to judge by the photographs, and this material is handled with great appropriateness and with a commendable restraint which the strong and dramatic form of the building required for maximum effect. Surfaces are simple and plain, an im-

portant consideration in dealing with geometric forms of exceptional configuration. The opening up of the entrance elevation to the enclosed court and, from the upper level, to the view of the mountains, makes the interiors unusually pleasant, and the coffered ceiling which incorporated the illumination of the entire banking room is handsome. The landscape design uses berms to screen the road from the court and to form an environment in which both materials and climate respond to each other, and in which the banking institution and the community can relate pleasantly to each other. For these reasons, the Jury found this building excellent and presents to it the Award of Merit.

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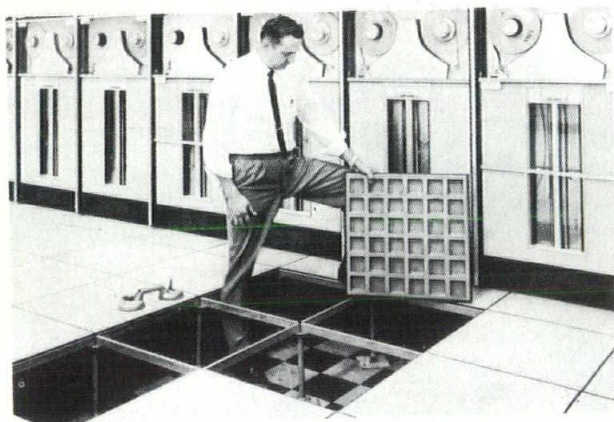
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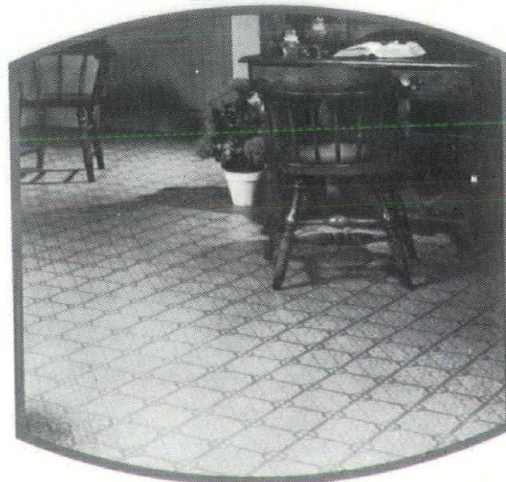
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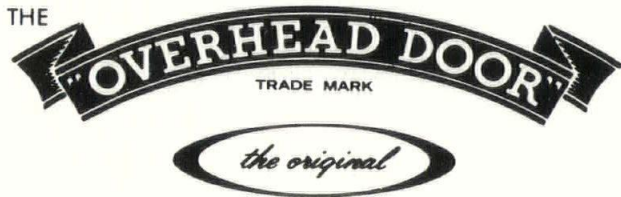
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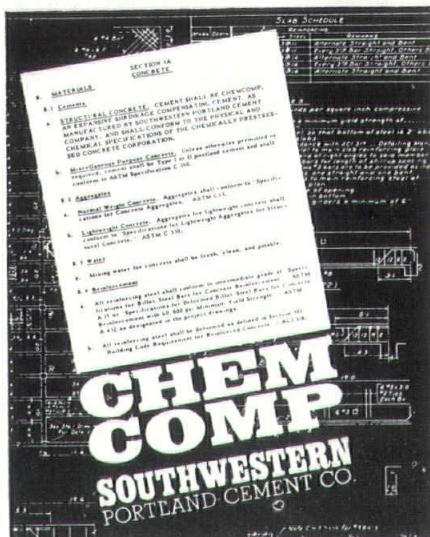
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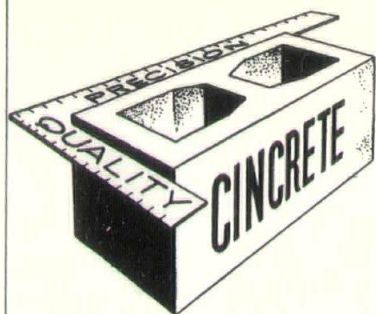


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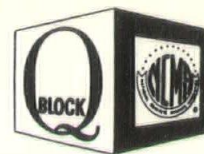
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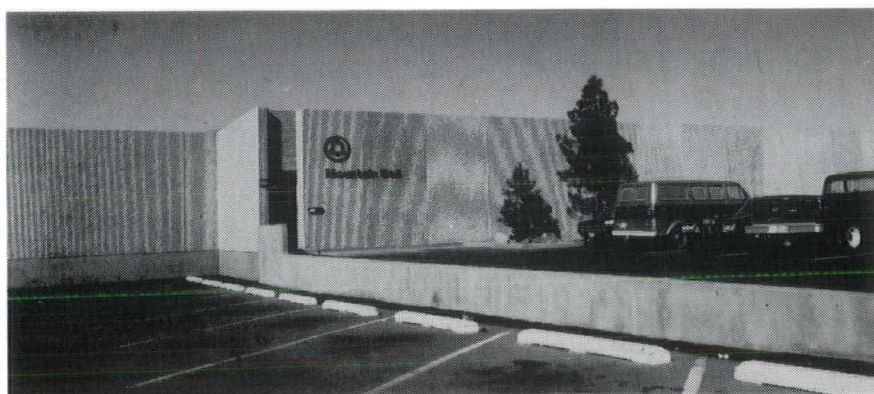
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